by the erection of the wings forming part of the original design, and to commence at least one additional asylum in another part of the metropolitan suburbs. As his lordship in announcing his well-timed suggestion rightly remarks, the class of persons assisted by such institutions "is one with which almost all persons are inclined to sympathise, because it is composed of those who have done their best to assist themselves. The asylum can neither encourage idleness nor interfere with labour: it is dedicated solely to the use of the working classes; it is managed solely by them, with an economy worthy of all imitation: and when once the buildings are completed, will be supported entirely by the benefit societies." The friends of the institution, under the especial patronage of her Majesty, the Duchess of Kent, the Duke of Cambridge, &c., &c., have accordingly resolved to have a public dinner, at the Freemasons' Tavern, on Tuesday, 16th current, under the personal auspices of the Duke of Cambridge, who will preside, and with the view of aiding the exertions now making in order to accomplish the end in view. —— The metropolitan trades delegates met last week to adopt a petition to Parliament, representing to the Government the state of the working classes. A desire to avoid politics was expressed, but the "Chartists" proved too clever for them, and the end of the meeting was a petition for the "six points" and the repeal of the union with Ireland!!! At this meeting a printed proposal was circulated to raise a fund of 50,000*l.* for the formation of industrial colonies on commercial principles, under an Act of Parliament to be hereafter obtained. It stated that there are 60,000 men in immediate communication with the association, so that "if each man paid only twopence per week regularly for two years, it would amount to 49,000*l.*" The proposal was moderately worded and is not to be hastily scuffed at, if only on the ground of offering inducement to the labouring classes to save money and become themselves capitalists. Let them be careful, however, of the hands into which they get, and watch carefully the result of the experiments going on on the other side of the channel: they may thus get wisdom without paying for it. Such experiments are costly, and, involving the well-being of the social fabric, should not be rashly entered on, especially when, if we wait a little, the goodness or otherwise of the means proposed will be made evident by others. The newspaper already quoted says, speaking of the French Government workshops, recently established, wherein the wages of every man are to be equal, without reference to either his capacity, his industry, or his calling, "There will be no temptations to employ a good capacity or improve a bad one—no stimulus to industry, no motive for thrift. The most frugal and painstaking workman will get no more than his most idle and reckless companion. No sagacity or sobriety will enable him to rise above that average dole which the universal combination of his brethren has fixed. He has nothing to hope from activity, as his neighbour has nothing to fear from sloth. He can lay out no plans for his future course, and conceive no designs for his private advancement, comfort, or protection. He will have no home of his own, nor any cheerful fireside, for it is admitted that life in common will be a necessary feature of these 'social' establishments. All individuality of disposition or talents, together with all consequent distinctions of fortune or fare will be utterly lost. A man will be no longer an individual with his own private hopes and fears, ups and downs, joys and sorrows, to be regulated by his own temper and controlled by his own conduct. He will be a simple unit of an interminable series, identified by a number or a symbol, like a ticketed convict, and the whole country will be nothing but a gigantic union workhouse sustained by the partial labour of its inmates."—— The Palace of the Louvre is to be completed, and, under the title of The Palace of the People, is to be appropriated for the exhibition of the works of art, the productions of national industry, and the national library. The Rue de Rivoli is to be continued on the same plan. The works relative to the construction of the Palace of the People are declared works of public utility; and the "expropriation" of the houses intervening is to commence forthwith.——The skeleton of the new building for the National Assembly is finished, and workmen are busy in placing the doors, windows, staircases, and floors. The lower part of the edifice is said to be exceedingly strong, the architect having apparently had two things in view,—durability, and capability of resistance against a popular attack. It is of great size, and oval in form. The benches are of wood, covered with green baize. The decorations are pale green and yellow. About the chair of the president is a drapery resembling the curtain of a theatre: on the right and left are inscribed "French Republic, Liberty Equality, and Fraternity." A double row of casements lights the hall by day; and nine lustres, in three parallel rows, by night.——The trees at the sides of the roads in the department of the Seine are placed at the disposal of the director of the Paris fortifications, for the purpose of making drawbridges.——Trade, as a matter of course, is suspended. Some letters recently received by us, from manufacturers and artists, present a melancholy picture of the once Gay Capital.

EXHIBITION OF THE OLD WATER-COLOUR SOCIETY.

THE private view preceding the forty-fourth annual exhibition of the parent Water-Colour Society took place last Saturday. Comment upon the perfection attained in the art by many of its contributors, would be superfluous,—a repetition of a many-year-old conviction. Who is not fully sensible of the wonderful ease and power, conjoined with perfect knowledge of composition and individual form, and consummate comprehension of expression, of Cattermole; the masterly ability and feeling for elegance and truth of Fred. Taylor; the natural freshness and freedom of handling of David Cox and P. De Wint; the atmospheric effects of Copley Fielding; the artistic quality introduced into the drawings of Prout and Callow; with the several excellencies of a host of others, little or no less celebrated?

The contributions of Cattermole form, as they always do when present, the chief feature in the exhibition. His drawings, six in number, evince the force and beautiful feeling for colour and effect for which he is so famous. The wonderful results emanating apparently from little labour,—the expression conveyed by comparatively slight definition, and the beautiful tone and sombre richness of colour, with actual grandeur of composition, have never told to better advantage than in (259) "Refectory—Grace," and (272) "The Youthful Champion departing to the Combat." The "Scene from Sintram" is less pleasing as a picture than remarkable for the perspective arrangement of the armour and general execution. (146) "Interior of a Highland Larder—Weighing the Stag;" a large drawing by Mr. Taylor, well arranged, and executed in a masterly style: some of the figures want expression and interest: but the still life is beautifully fine, and the two gentlemen sportsmen are capitally drawn. This picture belongs to Mr. McLean, and is to be engraved. Several delightful little hawking and hunting parties, by the same artist, are inimitable: fresh and pure in colour and execution.

The reflections from nature, rendered so happily by Mr. Cox, exhibit an independence of manipulation which is surprising. Nothing can be truer in arrangement and production than his best drawing of this year—"Lower End of the Vale of Clwyd, North Wales:" the freshness and cool quality of the greens are remarkable. (32) "Going to the Hayfield," (45) "A Green Lane," (114) "Windy Day," &c., exhibit the master's hand, but slightly degenerate into coarseness.

P. De Wint's equally true and masterly portraiture of nature is exhibited in his contributions,—(3), "A Landscape with Cattle;" (11), "A Hayfield near Waltham Abbey, Essex;" (118), "Kenilworth Castle;" "View at Walton-upon-Thames;" (153), "A Cornfield, Lincolnshire," &c.

Some drawings by G. Fripp call for approbation, reminding us forcibly and favourably of poor Müller. (34) "Cookham Church, on the Thames," (72) "On the Avon, near Clifton," (155) "The Valley of Desolation, Old Park, Bolton Abbey (a delicious bit), (163) "Pel Bucks, on the Thames," &c., are beautiful.

The figure drawings of A. Fripp do not possess their usual merit: disagreeable colour, added to hardness and mannerism in drawing, take away from the interest excited by the like subjects when embodied with stricter adherence to truth and simplicity. (193) "A Pilgrim at Clonmacnoise, approaching the Altar Site," is a clever conception, well drawn, but mannered and exaggerated. One or two Highland interiors are the best of this artist's contributions.

A fine specimen, though small, is (117) by Rayner, having all the appearance of an oil picture divested of its glazed surface. We regret seeing no larger work with his name attached.

Mr. Copley Fielding has walked out of the beaten path, and produced an admirable coast scene, full of power: (120) "A Storm on the Coast of Mull;" a welcome exchange for some of his smaller landscapes of late production. Several large landscapes, in his usual style, varying in attraction, but mostly of great merit, form an important feature in the exhibition.

(38) From the ballad of Rory O'More, by F. W. Topham, is a sweet picture, full of refined, yet simple truth. No artist depicts with so much feeling and sentiment the characteristics of the Irish; the effect of sunlight is admirably rendered.

Mr. Duncan's "Gillingham on the Medway" is rather grey, compared with former productions, nevertheless a covetable drawing; the foreground beautifully decided in execution, yet not too obtrusive.

(116) "The Music Party," G. Dodgson, is a charming drawing; one of the artist's best, quiet, yet full of colour. (52) "Interior—Evening," admirable in arrangement of light and shadow and general tone.

The three artists last named are those who seceded from the new society, and were elected into the old. Concerning this transaction we have unfavourable impressions, and should have been glad, for the sake of the artists themselves, if it had not occurred.

Bentley (300, "Dartford Creek," is beautiful), Callow, Evans, Mrs. Harrison, Gastineau, Nash, Nesfield, Oakley, Palmer, Price, Richardson, Smith, &c., all deserve lengthened remarks on their several excellencies.

Some wonderful studies of still life and rustic life, by Hunt, need no eulogy; and the floral delineations of Mr. Valentine Bartholomew stand unrivalled.

A proof of unflagging perseverance, by Stephanoff, "An Interior of a Picture Gallery" (201), ought to be particularised, but want of space prevents us.

FULHAM UNION WORKHOUSE COMPETITION.

WE have ascertained that the explanation of the long delay in the decision in this matter is as follows:—The plan placed first of the three prize plans is a close and bare-faced copy of the Greenwich unionhouse, reduced by the master of that house (with the assistance of some young draughtsmen) from the architect's drawings, presented by him to the Greenwich board on the completion of the building; a direct plagiarism unacknowledged, and not the first which the workhouse master has achieved and benefited by. Architects should look to this. In this case, however, it is happily likely to be defeated, for the amateur architect's model was built to contain 1,300 inmates, and the number required at Fulham is 450. The necessary reductions have occasioned, in the hands of these uninitiated, more than all the confusion to be expected. Many of the *first essentials*, as we learn, have been entirely overlooked, and numerous errors have been gradually developing themselves during the last seven weeks, such as very short and bad accommodations,* bad drainage,† impracticable constructions.‡

* Deficiency in beds, those provided chiefly double beds; no bath-rooms or lavatories in the house; no water closets in ditto, only in yards and hospital.

† A series of cesspools, instead of a branch sewer to the adjoining main sewer, as distinctly required.

‡ Walls too slight, some of the enclosing walls are one brick thick, and generally only one and a half ditto; no fire-proof accesses, as required by Buildings Act; false bearings; high and important walls without any substructure to carry them.

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